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the COLLECTOR

A Current Record of Art, Bibliography, Antiquarianism, Etc.

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NOTICE.

Since the commencement of the period of summer drowsiness, the regular semi-monthly issues of THE COLLECTOR have been suspended, unless matter of sufficient importance should occur to call for an extra number. The next regular number of this paper will, therefore, appear on August 15th.

THE NEW YORK PRESS CLUB

OUT of early years of vicissitude and trial, the New York Press Club has been advanced to a permanent and commanding place among the leading socio-professional organizations of the world. It stands to-day very much in the position of one of the great trade guilds, which, in the past, extended to art and letters such efficient encouragement and protection, and compelled by their dignity and power the recognition of monarchs, and the respect of even the great feudal lords who gave scant honor to the sovereigns they served. No one not personally and intimately connected with journalism can, probably, completely comprehend the work which this association of men who live by the pen in this city has accomplished. And this work, far as it has advanced already, is practically but begun.

From a meagrely furnished little clubroom in a dingy Centre street barrack, the New York Press Club has become the chief association of its kind in existence. It has compacted its organization, it has established itself in power for benefiting not only its own members but others of the guild who require its aid, and it has forced upon the public the claims of men of intellect and creative ability to a consideration unknown to the obscure toiler in the anonymous walks of journalism in the past. It has been of incalculable benefit to members of the press in promoting a sense of mutual confidence and obligation, and inspiring them with the self-respect which is born of a true *esprit du corps*; and, on the other hand, it has vastly advanced the business interests of journalism by elevating the personal standard of its workers.

The New York Press Club has now secured a site for a clubhouse which shall be commensurate to its needs, and it is proposed to add to the capital of its building fund by holding an art exhibition and sale in the coming autumn. In view of the fact that the press is, and has always been, a great and generous factor in the advancement of the artistic interests of the country, our painters owe it to themselves to support this movement by contributions which shall be worthy of themselves. The closer the alliance between the press and art can be made, the more potent will each member of the alliance be for his own welfare and the welfare of others.

A number of our artists have already signified their intention to aid in the matter. Any readers of THE COLLECTOR who may desire further information on the subject may obtain it by addressing The Art Committee, of the New York Press Club, Nassau street, New York City, of which Mr. Willis Steel is Secretary.

DUST OF THE DOG DAYS

HOWEVER flattering it may be to a man to be viewed in the light of a sort of animated encyclopedia of ready reference, to be applied to on any and all occasions for the solution of questions varying from the puerile to the impossible, there must come a time when this honor, thrust upon him without solicitation, grows intolerably burdensome. As far as I am concerned, I must state, once and for all, that I can under no circumstances enter into correspondence of interest only to the persons who may choose to call upon me for it. The actual and necessary correspondence of this paper is alone sufficiently laborious and extensive. When subscribers may have a query to propound which possesses an interest to other readers, it will be answered in THE COLLECTOR. Merely personal questions may as well be left unasked, for no attention will be given to them.

I am in receipt of a note from a prominent collector and reader of this paper which raises some points most of my readers will appreciate. This gentleman very justly suggests that "the value of

THE COLLECTOR would be enhanced if you could measurably classify the matter, bringing together all pertaining to modern paintings, old masters, prints, books, philately, numismatics, etc., etc. It is becoming so replete with information that it is becoming burdensome to read through consecutively, and some sort of classification would be a boon to the reader." The trouble heretofore has been that, in the endeavor to secure and print the latest information upon these various topics, and so render THE COLLECTOR a real newspaper and not a mere trade journal or advertising circular, the columns have been kept open until the last possible moment, and any effective classification of the items would have involved a delay which would have proved annoying to the reader and costly to the publisher. However, as it approaches the end of its third year, this paper is working into a more systematized shape, and with the commencement of its fourth year, next November, I hope to be able to carry out the very reasonable recommendations of my friendly correspondent. In seeking special items out of the great mass of news printed in THE COLLECTOR I fre-

quently experience the same inconvenience as himself, but up to the present time the defect, for such it certainly is, has been unavoidable.

The month of July opened in London with the sale of the collection of the late Mr. R. F. Cooke, at which a number of very interesting relics of Lord Byron brought good prices. A bracket of pocket pistols, inlaid with silver, brought £52; a small silver inkstand, £28; a circular hand-glass in gilt frame, £22 (all of these were marked "B" with a coronet); an ivory cup, inscribed "To my Dear Son, George Gordon Byron, 1795," £10 10s.; a circular snuff-box, inscribed "John Wingfold to G. G. B., Harrow, 1832," £6 6s.; a curious silver pipe, formerly Napoleon Bonaparte's, and marked with the imperial crown and "N." £13 13s.; a small red leather picnic case, £30 10s.; a gold ring, with oil portrait of Lord Byron and engraved "G. G. B. to R. B. H.," £1 11s. There was also a curious leather tobacco box, formerly belonging to Robert Burns and marked "R. B., Kilmarnock, 1680," which brought no less than £28, and was bought by Mr. B. F. Stevens; an ivory and tortoise shell tea-caddy, with a small water-color miniature of Lady Byron when a child, her initials on the handle, £3 8s.; Lord Byron's sword, with initial and coronet engraved on the handle, £55; his fowling piece, £5 5s.; his double-barreled pistol, inscribed "J. B. to G. G. B." £25, and a miniature of Lord Byron's mother, £27.

The rumors of sale at the Althorp Library, often heard, often contradicted, are at last confirmed. Lord Spencer has put the better part of this matchless collection in Messrs. Sotheby's hands to dispose of, if they can, as a whole; if not, to disperse by auction next year. The whole library contains perhaps toward one hundred thousand titles, and at least four or five thousand of the very highest order of excellence. The portion Lord Spencer sells comprises the contents of the square room at the south end of Althorp House, all that gives the library its immense fame. The rest of the books, filling most of the rooms on the same floor, are of no special value. Foreign libraries, like the Duc d'Aumale's or the late Baron James de Rothschild's and others, may be left out of the comparison. There is not, and there never has been in England, any private collection of books equal to this or comparable to this. It is rich in block books, in early Bibles, in incunabula of all the most precious kinds, including most of the most famous first editions of the Greek and Latin classics. It has more than 600 Aldines; it has 57 Caxtons, more than the British Museum itself, if duplicates are not counted in. It has treasures the mere mention of which would fill the whole of this paper. They are, as a rule, in as good condition as the Sunderland books were in bad. Experts are now engaged in valuing the collection.

The report that Mr. C. F. Gunther, of Chicago, had been imposed on with one of the fraudulent Stonewall Jackson Bibles has evoked from him the following explanation:

I know all about the Stonewall Jackson Bible fake in New York. My copy, however, is unquestionably genuine. It is the identical one used by Jackson in teaching his now celebrated colored class at Sunday school in 1854. His name is in it several times and it is also full of marginal notes. I am quite familiar with his writing and have lots of his letters, orders, etc. The book once had some pressed flowers in it from his corpse. Part remain yet. I got it from a fine family in Gordonsville, Va., to whom it was given in 1862 or '63. It is unlike any modern Testament. The ladies I bought of are of the best of F. F. V. S.

A piano with a history has just come into the possession of Chickering & Sons, says Mr. Thoms in the *American Art Journal*. It is none other than the first instrument made by Jonas Chickering, the founder of that historic American house. It was recently found and purchased by Mr. Geo. H. Chickering. It is a square and is in excellent condition after its sixty-nine years of musical service. It yet possesses a very sweet tone, while the case, keys and general workmanship indicate the artistic and mechanical expertness, ambition and skill of the makers, Jonas Chickering and James Stewart. The house of Chickering & Sons was founded in 1823 by Jonas Chickering. In that year he and James Stewart, a Scotchman, went into partnership and began manufacturing on Tremont street, in Boston. Stewart, an older man of a somewhat erratic disposition, had been in business previously in Baltimore, but he seems to have had no "staying" capacity as a business man or associate, though a clever piano maker. The onus of the business rested on Mr. Chickering's shoulders. Stewart parted from him in a few years and went to London, where he accepted a position with the Collards. He died in that city much respected. When Jonas Chickering visited the British capital in 1851, to

exhibit his celebrated American product at the World's Fair, he was warmly greeted and entertained by his old associate and friend Stewart, who always acknowledged his indebtedness to America for what he knew of the art of piano making.

The square referred to was the first piano produced by Chickering & Stewart. It was sold June 23, 1823, and was recovered on June 15, 1892. One of Jonas Chickering's most intimate associates in early life was Elijah Bingham, who watched his clever friend's start as a piano manufacturer with deep interest, and marked it by purchasing the first instrument made. The facts have long been known among the traditions of the Chickering family, and the original bill of sale has adorned Mr. Geo. H. Chickering's private office for the past five years. The piano was shipped directly to Alstead, N. H., where it remained until the date of its recovery. It was purchased originally by Mr. Bingham, June 23, 1823, for Miss Hutchinson, whom he afterward married. After several years it was sold to Mr. Joseph Kingsbury and was played on by his daughters, now Mrs. Geo. Glockmeyer, of New York, and Mrs. T. Tuft, of Alstead. Subsequently it was disposed of to Mrs. Harriet Howard of the latter town. On her death it reverted to her husband, at whose house Mr. Geo. H. Chickering found and purchased it. Chickering & Sons, by the way, possess a number of pianos related to the evolution of their house, but without this valuable instrument the collection was incomplete. They also have the bench at which Jonas Chickering labored during his early piano-making days, many of his old tools, etc. All of these relics ought to be placed on exhibition at Chicago in 1893, as they bear a most important relation to the progress of music in America during the past sixty-nine years. The history of music in America is written between 1823 and the present time, and Chickering & Sons have ever been in the advance guard in their identification with the promotion of a musical art atmosphere, through the medium of their Concert Grands, which are considered by connoisseurs to be the highest expression of pianoforte development.

The Brooklyn Art Association is making an interesting experiment with its summer exhibition of a loan collection of pictures, to continue from July 1st to October 1st. We have had several summer art shows in New York in the past, but they were held either in the close and ovenlike National Academy or in even stuffer small galleries, and gained no favor from the sweltering public. But New York is no criterion for Brooklyn in this matter. Our population has none of the homelike qualities of that across the East river, and I should not be surprised to learn that the display in the Montague street gallery had scored a success. At any rate it deserves to, for the Art Association, both in its generous advancement of the interests of art towards public recognition, and in its art school, with painters of such eminence as Mr. Shirlaw and Mr. William M. Chase among the professors, with the talented and able young artist, Mr. Joseph H. Boston in charge of its antique classes, and Mr. J. Massey Rhind as instructor in modeling and sculpture, has made an enviable record for itself. The gentlemen who constitute the Board of Trustees of the Association, and who have given so much of their time, money and influence to its advancement, are Messrs. James H. Bates, Frederick Cromwell, Carl H. De Silver, Walter T. Hatch, John S. James, Henry T. Chapman, Jr., Felix Campbell, Eugene G. Blackford, Henry D. Polhemus, Henry K. Sheldon, Alexander E. Orr, Henry Sheldon, Horace J. Morse, Edwin Beers, Samuel W. Boocock, William H. Male, Robert J. Kimball, Whitman W. Kenyon, Thomas E. Stillman, J. Spencer Turner, Franklin W. Hooper, William Potts, Stephen V. White, Jacob G. Dittmer. Any information with regard to the art school which may be desired may be obtained by addressing the curator, Mr. William H. Snyder, at the Art Association building, 174 Montague street, Brooklyn, N. Y.

Of the present exhibition it may be said that it is made up of two classes of exhibits—loans from collectors and loans from our artists themselves. Among the former, Mr. Carl H. De Silver, the secretary of the association, sends over thirty pictures, by artists of European and native eminence. Mr. James Rice, Jr., contributes five, all American but one, by the able English woman, Maria Brooks; Mr. John W. Brown, eight, among them three of the most striking canvases of the Verestchagin sale; Mr. John B. Ladd, three fine examples of Corot, Israels and Jacomin respectively; Mr. E. A. Seccomb, four by Homer D. Martin, Leonard Ochtman and W. Bliss Baker; Mr. F. V. Whitney, two; Dr. E. J. Whitney, one; Mr. Wm. H. Cummings, six, and Mr. Henry T. Chapman, Jr., twenty pictures. Among Mr. Chapman's loans are

the powerful "Magdalen" of Couture, the "Blowing from the Guns" of Verestchagin, and examples of Van Goyen, Boucher, Richard Wilson, and such American artists as H. W. Ranger, Carleton Wiggins and Frank M. Boggs. The artists who have contributed on their own account are Messrs. Walter Shirlaw, Duncan Harding, Richard Creifelds, E. Christine Voas, Henry Alexander, Gerard L. Steenks and Joseph Jefferson. The latter has loaned his picture, "The Mountain Torrent," which has already been described in this paper. The exhibition, I may add, is free, and the display is provided with a well-printed catalogue from the press of William Green, of this city. The exhibition committee, to whom credit for the formation of the collection is due, comprise Messrs. Henry T. Chapman, Jr., chairman, Carl H. De Silver, S. V. White, John S. James and Samuel W. Boocock.

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The attention of book lovers may be called, for their own profit, to the advertisement of Mr. Bernard Quaritch, on another page of this issue of THE COLLECTOR. Any of the works there listed may be had from Mr. Quaritch directly, or through Mr. J. W. Bouton of this city.

* * *

The annual report of the Detroit Museum of Art for 1891-2 shows the corporation to possess assets of upwards of \$230,000, and to be in a constantly growing condition of prosperity. Among the museum's works of the year were the striking of medals of honor to Mr. Frederick Stearns and Mr. James E. Scripps, in acknowledgment of their exceptional liberality towards the institution. The medals were designed by Mr. Lewis T. Ives. It is proposed to provide increased space for the arrangement of the Stearns collection, which is now too cramped in its quarters for proper examination, and to provide a special gallery in which the Scripps collection of pictures may be hung. Donations have been made to the museum from a number of sources. These include a picture, "Evangeline," by Samuel Richards, presented by Mr. Bela Hubbard, and valued by the artist at \$6,000; an elegant and appropriate frame, valued at \$250, for the picture, "The Marriage of St. Catherine," given to the museum by Pope Leo XIII, contributed by Richard Storrs Willis, Chas. W. Casgrain, Jas. L. Edson, Alex. Chapoton, Sr., Jeremiah Dwyer, Francis Palms, Thos. F. Griffin, Mrs. Ellen Hammond, James Keena, and Wm. Y. Hamlin; several new frames for pictures of the Scripps collection, contributed by Mr. James E. Scripps, to the value of \$125; and 80 photographs of objects in the Cesnola collection, presented by W. H. Brearley. There have been also a number of contributions to the library. The number of persons visiting the galleries for the past year was 14,351, against 16,030 for the previous year. The turnstile receipts, however, were \$841.12, against only \$670.25 for the previous year, thus showing a large increase in paid admissions.

* * *

The Peabody Library in Baltimore has received a large invoice of books from Germany, valued at \$1,500. Among the volumes are the latter portions of a work of especial importance, which will complete the sections of a work now at the library about which cluster associations of historical interest. This is the costly and stupendous work entitled "Flora Brasiliensis," which contains an elaborate and minute description of the botany of Brazil, begun by the German scientist Martins, and continued after his death by another famous German, Eichler. The work was published in parts, with plates illustrative of every variety of plant-life in Brazil. The ex-Emperor of Brazil, the late Dom Pedro, was an enthusiastic student of natural history, and he was one of the most interested subscribers to the work which unfolded so scientifically the wonders of Brazilian plants. When he visited Baltimore, in the course of his travels in the United States in 1876, the Emperor, accompanied by the Empress, went to the Peabody Institute, where he enjoyed, with all the appreciation of a scholar, an inspection of the works on his favorite study. A visit to the Maryland Academy of Sciences made another pleasant part of his trip. Several years after the visit of the Emperor the American minister to Brazil, the late James R. Partridge, to whom Dom Pedro had given his collection of the "Flora Brasiliensis," presented the work to the Peabody Library. These copies from the Emperor's library are in sixty-seven parts, royal folio. Since then the continuation and completion of the work has been accomplished, making a large number of additional parts included in the Peabody's last purchase of books from Germany. As soon as the remainder of the work is received, the parts will be grouped and handsomely bound in a large number of volumes. Blankenhorn's "Geology of Syria," and many valuable works on Oriental, Mexican, Central American, Greek and Roman antiquities are numbered in the new acquisition, and the latest and fullest edition of Goethe's works is also included.

The opening of the Dudley sale, on June 25, was chiefly memorable for the prices commanded by certain of the old masters, in which the collection was so rich. Among the paintings sold to-day was a Hobbema, which brought £10,080. The "Enamored Cavalier," by Mieris, brought £3,750; Rembrandt's "St. John Preaching in the Wilderness," £2,625; "The Hunting Party," by Wouvermans, £3,675; a "Virgin and Child," by Crivilli, a Venetian painter of the fifteenth century, £7,350, and a "View in Venice," by Canaletto, £2,040. In marked contrast to the fine showing of the Dudley pictures were the figures of the Colworth sale, which occurred also at Christie's on July 2d. Prices all ruled low on the opening day. The Duke of Westminster purchased half a dozen historical portraits, but confined his bids to low figures. The great feature of the day was the sale of the portrait of Lorenzo di Medici by Raphael, which was knocked down to Mr. Agnew for 540 guineas. It was fully expected that this picture would bring at least 2,000 guineas. An equestrian portrait of Francis I, of France, went for 870 guineas, and an equestrian portrait of Henry II, of France, brought 840 guineas, both going to Durlacher, a dealer. A family portrait of Catherine di Medici and three of her sons brought the low price of 270 guineas.

* * *

The continuation of the Colworth sale, however, made a better showing than its commencement. The famous Limousin hunting horn brought 6,300 guineas. It was purchased by the Berlin art expert, Pfungst. Loewengarde, another dealer, paid 3,800 guineas for the famous Henri Deux faience ware ewer. A curious old candlestick went to Courvu for 42 guineas, which was far below its value. A large coffer of Limoges enamel went for £750 to Goldschmidt, and a triptych, dated 1530, by Pierre Raymond, was bought by Durlacher for £700. A square plaque of Genoese work was bought for £155 by Harding, and the gable ends of a large coffer reliquary of the twelfth century went for £580 to Jacques Seligman. A coffer reliquary, decorated with champléve enamel of the thirteenth century, fetched £580, and was sold to an anonymous buyer, who is supposed to have bought it in, and £400 was paid by Duveen for a Flemish crosier, which was formerly in the collection of Prince Soltikoff. £3,000 was paid by Mr. Loewengarde for a pair of portraits in enamel of Charles IX, King of France, and his Queen, Elizabeth of Austria, by Leonard le Limousin, dated 1573. One of these pictures cost Mr. Magniac £4,000. Sir Charles Robinson, the well-known art amateur, was a good buyer. He paid 155 guineas for a Limoges grisaille enamel tazza by Pierre Raymond, dated 1555. Duveen gave 530 guineas for a couple of Limoges plaques, one representing Paris slaying Achilles, and the other a battle of Amazons. Durlacher paid 1,250 guineas for a pair of candlesticks by Jean Courtois, dated 1570, and Harding bid £1,150 for a large enamel oval dish by Martial Courtois, which is not anything like its value. It should have brought £5,000. Ascher Wertheimer secured a pair of portraits of Cardinal de Guise and his mother by Leonard le Limousin for £2,900, and Mary Stuart's celebrated ivory casket went to an unknown bidder, who is supposed to have bought it in, for £1,900. Other prices were: for a silver cup and ewer (Davis), 25 guineas; a noble deep Arabian dish (Baron Decosson) £41; a Limoges enamel plate, £600; a pair of saltcellars of Limoges enamel, £290; a Limoges enamel plaque, portrait of a lady, by Limousin, which was formerly in the collection of Baron Brunet Dinon, of Paris, £295, and a portrait of Henry, King of Navarre, £360—all these to Durlacher. Another piece by Limousin, a portrait of Marguerite, Queen of Navarre, brought £155 from Goldschmidt, of Paris; a plaque by one of the Penicaud family fetched £560 from Whitehead, and a casket by the same artist, £600 from Durlacher; a pair of carved bellows went at £175 to Bougois; a pair of bellows, £455, and an oak cabinet, £215, to Duveen.

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The point to which I would draw attention is, that nearly all of the purchasers at this sale were dealers, and dealers who sell mostly to Americans. It will be interesting to note the difference between the prices they paid for their purchases and those which we shall hear them to have received.

* * *

Mr. Edmund Yates writes to *The Tribune*: "It is satisfactory to feel that the magnificent enameled gold cup now being exhibited in the Gem or Gold room of the British Museum is likely to become national property. It will be remembered that this treasure was given to Charles VI of France, in 1391, by his uncle, Jean Duc de Berry. It afterward became the property of the kings of England from Henry VI to James I, who, it seems, gave it in 1604 to Don Juan Velasco, Constable of the Castle. The principal subscribers of £500 each are the Goldsmiths' Company, the Duke of Northumberland, Lord Crawford, Lord Savile, Mr. C. Drury Fort-

num, Mr. A. W. Franks, the late S. Wertheimer and one anonymous gentleman. Lesser subscribers are Mr. John Edward Taylor, Lord Derby, Mr. Charles E. Keyser, Mr. William Minet, and Sir Henry Peek. The grant from the treasury is £2,000, making in all £6,550. The sum demanded for the cup is £8,000.

Extraordinary prices were paid at the sale of the Comtesse d'Yvon's collections in Paris last month. A piece of tapestry after Watteau realized £5,040. Two other hangings belonging to the same set were sold for £2,840, and some portières of the Regency period fetched £480 a pair. A set of tapestry of the Regency period realized £8,000. The price of a Louis XV sofa and two arm-chairs was £1,440, and a drawing-room suite en petit point realized £1,200. A Louis XVI set of drawing-room furniture after Boucher was bought by M. Chauchard, proprietor of the Magasins Louvre, for £8,880. A Louis XV set of twenty chairs and sofas fetched £2,700. A fire-screen of Gobelin's tapestry realized £1,250, and a small triangular table of Henri Deux were commanded £1,000; while lustre plates from Urbino and Gubbio went at from £200 to £480 each. Madame d'Yvon appeared to have made all her purchases with consummate judgment, for the plate and jewelry also realized very high prices, and so did the laces, of which two flounces of old Venetian point fetched £550.

In connection with the projected art sale for the Building Fund of the New York Press Club, elsewhere announced, I take pleasure in calling attention to the following, which has just come to me in the shape of a small leaflet, quoted from *The Morning Journal* of this city:

All New York feels a pride in the ambition of the Press Club to have a home of its own. The proposition is to erect, within a stone's throw of the principal newspaper offices, a building of commanding proportions, fitting the requirements and dignity of a great organization.

As such it will be a part of the greatness of a great city; a landmark of the times, pointing to the progress of a mighty profession in the metropolis where journalism has reached a development and influence higher than it has attained elsewhere in the world.

The Press Club is fully representative of the industry, brains and character of the newspaper workers of New York. It is essentially a social organization, and, as such, its diversions have done much to brighten the way of many a weary brain-worker and foster a noble spirit of fraternity and good fellowship.

But it is in its deeds of real but unobtrusive charity that the Press Club has earned its right to endure as an institution of which New York may be proud. In a vocation so exacting from mind and body as that of the workers upon the modern newspaper, it is not a wonder that some must fall by the way, and that hands strong and hearts willing should sometimes be needed to lift the fallen, cheer the weary and bury the dead.

This work the Press Club has done, and is doing continually. It is the boast of its members that no worthy man, who can fairly claim fellowship with them, ever suffers destitution in this city with the knowledge of the Press Club, whether he be a member of the organization or not. The club records are bright with marks of generosity to the sick and needy, and under the shadow of the club's monument, in its own plot in Cypress Hills, sleeps many a poor fellow who might, without the thoughtful humanity of the Press Club, have filled a pauper's grave.

Every one who feels that because of these things the Press Club should live and prosper, should lend a helping hand to this new building project. The club is not a rich organization, and its membership is largely of the hard-working class, without whose labor and genius successful newspapers could not be made, but who, too often, share but poorly in the fortunes that they build.

Without help from a generous public the Club cannot realize its laudable ambition. That such help will be forthcoming when appealed for can hardly be doubted.

C. O'C. HENNESSY,
Chairman of the Board of Trustees.

Anyone who follows the current prices of the London art sales will note the steady appreciation in the selling values of pictures by George Romney. That there will be a run on his works all the signs indicate; and, indeed, when Romney is at his best, he is well worth owning. After his fashion, he was a curious and interesting figure. He was born at Beckside, near Dalton le Furness, Lancashire, in December, 1734. His father seems to have been tolerably well to do, and gave his children good educations. George, however, having shown a turn for mechanics, was apprenticed to a cabinetmaker. He began to draw in a rough-and-ready style, and his productions having attracted some attention, his father bound him, at the age of nineteen, apprentice for four years to a wandering and disreputable artist of the name of Steele, who happened then to be living at Kendal. At twenty-five Romney married, and set up as a portrait painter. Before long he was

attracted to London, where success speedily came to him, and he was soon recognized as the most popular portrait painter of his day. His income from his profession was sometimes nearly £4,000 per annum, and he lived in good style, leaving his family, whom he had deserted, to console themselves for his absence with the money he sent to them to keep them from poverty.

The prominent passages in Romney's public life are his two years' stay in Italy for the purpose of study (1773-1775), his friendship with the sickly poet Hayley and a coterie of female "Muses," his connection with the famous "Shakespeare Gallery," of Alderman Boydell, and his long years' devotion to Emma Lyon, one of his models, afterwards the notorious Lady Hamilton, and mistress of Lord Nelson. Romney was undoubtedly a weak man, yet he had the knack of keeping about him troops of friends, of whose injudicious flattery he never seemed to sicken. The one man in London who held aloof from him and all his ways was sturdy Sir Joshua Reynolds, who used to speak contemptuously of his rival as "the man in Cavendish square." It must have been owing to this enmity that Romney never exhibited at the Royal Academy, and therefore received no honor from that body. After a most prosperous career he retired from active work in 1798. Broken down completely both in body and mind, he at last remembered the affectionate wife whom he had so cruelly neglected. He returned to her loving care, and she welcomed him. He gradually sank into helpless imbecility, and died at Kendal on 15th November, 1802, nearly 68 years of age. Romney's is altogether a curious story, and none of the excuses put forward by his biographers can make us think of him as other than a selfish, heartless man. But his art had many good qualities, and when he gave it full scope he came nearer to his scornful rival, Sir Joshua, than any other man of his time. I have seen pictures of his, in fact, that superficial observers have actually credited to the President of the Royal Academy, nor were they greatly to blame for the mistake either. He was softer and feebler in his handling than Sir Joshua, but followed him closely in supple grace of line and in the sugary character of his feminine types.

There is some talk, which I am sincerely glad to hear, of making an exhibition in this country of works by Monsieur Rodin, the sculptor. Rodin is the man who has given impressionism a place in sculpture. The one object of his life has been the attempt to endow his marble or bronze figures with the expression, the movement, of living beings, and not the mere elegant, pretty attitudes of modern sculpture, feeble imitations of the antique, full of technical conventionalities. For instance, his life-size plaster cast of Bastien-Lepage is not only an excellent likeness, but gives us a glimpse of what sort of man the artist was in the negligé of his everyday appearance, dressed in a blouse, mud-covered boots and trousers, as he appeared after a morning spent in the fields painting in the open. His bust of Victor Hugo is another splendid specimen of realistic sculpture; while the "Torso of Ugolin" is a morceau celebrated in all Parisian ateliers as a masterpiece of technical ability. In contrast to these are two busts entitled "Bellona" and "St. George," exquisite specimens of refined beauty of features allied to a noble, defiant expression of countenance.

M. Rodin, as all such men must, remained for many years unappreciated by and unknown to the public. For a long time he earned his living as a mere *praticien*; a Belgian sculptor employed him for several years at the ornamental sculpture of the King's Palace and the new Bourse in Brussels. He returned to Paris, and in 1877 sent to the Salon "L'Age d'Airian" the figure of a man standing in an attitude of pain and sorrow, which created a profound sensation. Certain parts of the body were so admirably executed that Rodin was accused of having taken them from a living model, and it was with difficulty that M. Dubois and other friends of Rodin's were able to convince the wisecracks of the Direction of Fine Arts of their error, and of the thorough artistic honesty of the sculptor. This incident, and the discussions it gave rise to, turned to Rodin's advantage. A group of admirers, critics and patrons formed around the artist and assisted and encouraged him. The "St. John Preaching" and other celebrated works brought him profit and renown, and Rodin now occupies the place he is entitled to, in the front rank of modern French sculptors. One of his most remarkable compositions is the large, life-sized group entitled "Les Bourgeois de Calais," made for the embellishment of the Place de la Poste at Calais. Before accepting the order for this group Rodin specified that he should be allowed to execute it according to his own ideas and inspiration. Then he set to work, and the result is as novel as it is striking. The group consists of six life-size full figures, which represent the

burghers as they came forth from the Calais town hall on their way to the English camp—in their shirts, barefooted, bareheaded, ropes round their necks, in their hands the keys of the city and the citadel. The centre figure is old Eustache de St. Pierre, who first gave the noble example of self-sacrifice to his fellow-citizens. This figure in attitude and expression fully realizes the artist's wish to personify heroic patriotism. Leaning his hand on his neighbor's shoulder stands Jean d'Aire, evidently in need of encouragement. Jacques de Bissant hides his face in his hands, while his brother Pierre turns his head aside so as not to see the tearful faces of his wife and children. Two other burghers, whose names Froissart has forgotten to mention, also express by their attitudes the cruel situation they are in. The general effect of the group is thoroughly human and natural. Here are six men who are heroically determined to sacrifice their lives in order to save their native city from destruction, yet we see, too, that however great their moral courage, they are influenced physically by the feelings common to all men when suddenly brought face to face with the prospect of a violent end. The artist has carefully avoided all exaggeration of gesture or theatrical expression of countenance. The six burghers go forth simply, nobly, like men who feel that they are doing their duty and no more. There is a philosophical lesson in this group which we may all turn to account.

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We can afford to extend a warm welcome to Rodin, if, in fact, we shall have the good fortune to be able to welcome him before the American public.

JOHN BROWN'S WHISTLE

OF the many personal relics of John Brown, a collection of which is being made for exhibition at the World's Fair, is one in Georgetown, D. C., that has as yet escaped the vigilance of the collectors. It is the battered old silver whistle with which the fiery old fanatic used to summon his followers to his secret meetings in the stormy days just before the war. It was formerly held by Colonel Lewis Washington, the proprietor of the Dunbarton estate in old Georgetown, who was present with Lee when Brown with his little handful of followers was captured.

All that search revealed upon his person was a bunch of keys, a very little money and this old whistle. He gave up the money and keys without protest, but pleaded for the whistle, which, of course, insured his not getting it. It was carelessly tossed into Colonel Washington's secretary, where it lay for years, until its present owner, a cousin of the colonel, happened to see it and asked for it as a curiosity. The request was readily granted, for with the colonel the old hero of Osawatimie was naught but a vagabond fillibusterer, and the only comment he made was: "Take it if you want it. I only wonder why I kept the d— thing so long as I have." Thus the relic came to its present resting place.

Its form is best described, says the Washington *Post*, by likening it to a long-tailed tadpole that had grown a dorsal fin the length of its body. What corresponds to the tale is a slender pipe, through which a current of air is blown flutewise across the hollow bulb at the end, giving a thin yet mellow sound of peculiar timbre that is very penetrating. Residents of the Ferry said, after the capture, that for weeks before they had heard that whistle sound at night without knowing its meaning. But the negroes knew it, and for them it was the engine whistle of the underground railway that carried so many of them away from sunny Dixie, northward to the land of frost and freedom.

Some prices at a recent sale in London were: "Comic History of England and Rome," by G. A. à Beckett, £8 5s.; Cruikshank's "The Humorist," first edition, colored etching, £38; first edition of the "Pickwick Papers," presentation copy to "Thomas Milton, Esq.," £10; complete set of George Eliot's works, £31 10s.; Stockdale's edition of "Æsop's Fables," £8 10s.; "La Fontaine's Fables," 1787, £9 2s. 6d.; early English manuscript Bible, on thin vellum, about 1275, in style similar to that of the William of Devon manuscript Bible in the British Museum, £24 10s.; manuscript Horæ, on vellum, end of the fourteenth century, £15; Montesquieu's "Le Temple de Guide," large paper, £13; first edition of the "English Dance of Death," by Rowlandson, £10; the Fragonard edition of "La Fontaine," rare, 12 guineas; another copy, in English verse, privately printed, 1814, £21; J. Northcote's "Memoirs of Sir Joshua Reynolds," with anecdotes of distinguished persons, etc., £25; Horace Walpole's "Memoirs of the Reign of George II.," edited by Lord Holland, first edition, £19 15s.; Brayley's "Historical and Descriptive Accounts of the Theatres of London," plates by Havell, inlaid to folio size, £33; "Tower Records," a large folio volume with manuscript papers and original documents, a unique collection, £15.

THE POSTMAN'S BAG

WHO WAS GEORGE SAUNDERS?

To the Editor of THE COLLECTOR:

Referring to Mr. Smalley's remark that a first folio Shakespeare may yet turn up in "uncut" condition, I desire to ask if a folio can ever properly be said to be "uncut?"

In another column Mr. Treadwell speaks of the "famous old Breeches Bible" of 1614. I understand the Breeches Bible to be simply identical with the Genevan Version, of which Lowndes says about fifty editions were printed within thirty years, the first edition appearing in 1560. It is certainly not rare, and having fallen entirely into disuse, while the text of older versions is still adhered to in the Psalter of the Episcopal Church, it can hardly be looked on as very "famous."

Can any of your readers tell me anything of George Saunders, a popular miniature painter of half a century ago? I have come into possession of some facts in his history and would like to learn more.

J. E. S.

* * *

THE FIRST PLAYBILL

Dear COLLECTOR:

Can you give me any information as to the origin and antiquity of theatrical playbills, of which I have since boyhood been

A COLLECTOR.

It was the custom of early English actors to announce their performances by sound of trumpet and in the absence of any noise from vehicles, this method, although primitive, proved effective enough. Such was the custom in force during Shakespeare's stay in London, although some little while before that period it had become common to affix printed bills to the doorposts of the theatres in addition to blowing the trumpet. This was probably the earliest form of playbill, and the first record of it being used dates back as far as 1553. In that year Strype, in his "Life of Grindal," stating the objections of the archbishop to dramatic amusements, mentions that he represented to the Queen's Secretary that the players "did then daily, but especially on the holidays, set up their bills inviting to plays." What these primitive playbills were like, or how they were worded, is a matter regarding which we have no information, not even a solitary specimen having been preserved to gladden the heart of some enthusiastic collector. Whether the names of the characters in the plays were printed with those of the actors who formed the cast, cannot be determined. The famous Shakespearean commentator, Malone, states distinctly that the names were not given; and although his assertion seems to have been made pretty much at haphazard, he was probably correct in his conclusion. At what time the custom of printing the *dramatis personæ* and names of actors filling the parts was adopted, there is no means of determining with any degree of precision. The earliest playbill known to be in existence distinctly gives both names of characters and actors. It is dated 1663 and reads as follows:

BY HIS MAJESTY'S COMPANY OF COMEDIANS,

At the New Theatre in Drury Lane.

This day, being Thursday, April 8, 1663, will be acted.

A COMEDY, CALLED

THE HUMOUROUS LIEUTENANT.

The King.....	Mr. Wintersel.
Demetrius.....	Mr. Hart.
Seleucus.....	Mr. Burt.
Leontius.....	Major Mohun.
Lieutenant.....	Mr. Clun.
Celia.....	Mrs. Marshall.

The play will begin at three o'clock exactly.

Boxes, 4s.; Pitt, 2s. 6d.; Middle Gallery, 1s. 6d.; Upper Gallery, 1s.

It is printed on one side of a small quarto sheet of handmade paper, in plain but distinct type, and in all the essential requisites for a programme, it is as complete and useful as any of the productions of the present day.—Ed. THE COLLECTOR.

A writer in *The Graphic*, of London, says: "I see it stated that Herr Natter, the distinguished Austrian sculptor, who died recently in Vienna, was in his youth a wood-carver, and by the practice of his humble craft rose to eminence in the highest of the plastic arts. Now, not a few of the best-known artists of this country have served a similar apprenticeship. Sir Francis Chantrey, who died worth a hundred thousand pounds, rose from the carving of ships' figureheads, through second-class portrait-painting, to quarry in the gold mine of his very respectable, if not transcendent, talents. The first serious efforts in art of Professor Herkomer and of Mr. Seymour Lucas were made with the gauge and chisel on a block of wood. James Burnet, too, practiced as a wood-carver, and Opie professed the baser craft of a carpenter, and Romney of a cabinet-maker. It is only another illustration of the truth that to the real artist the medium is nothing—nothing but a means to reach a higher end."